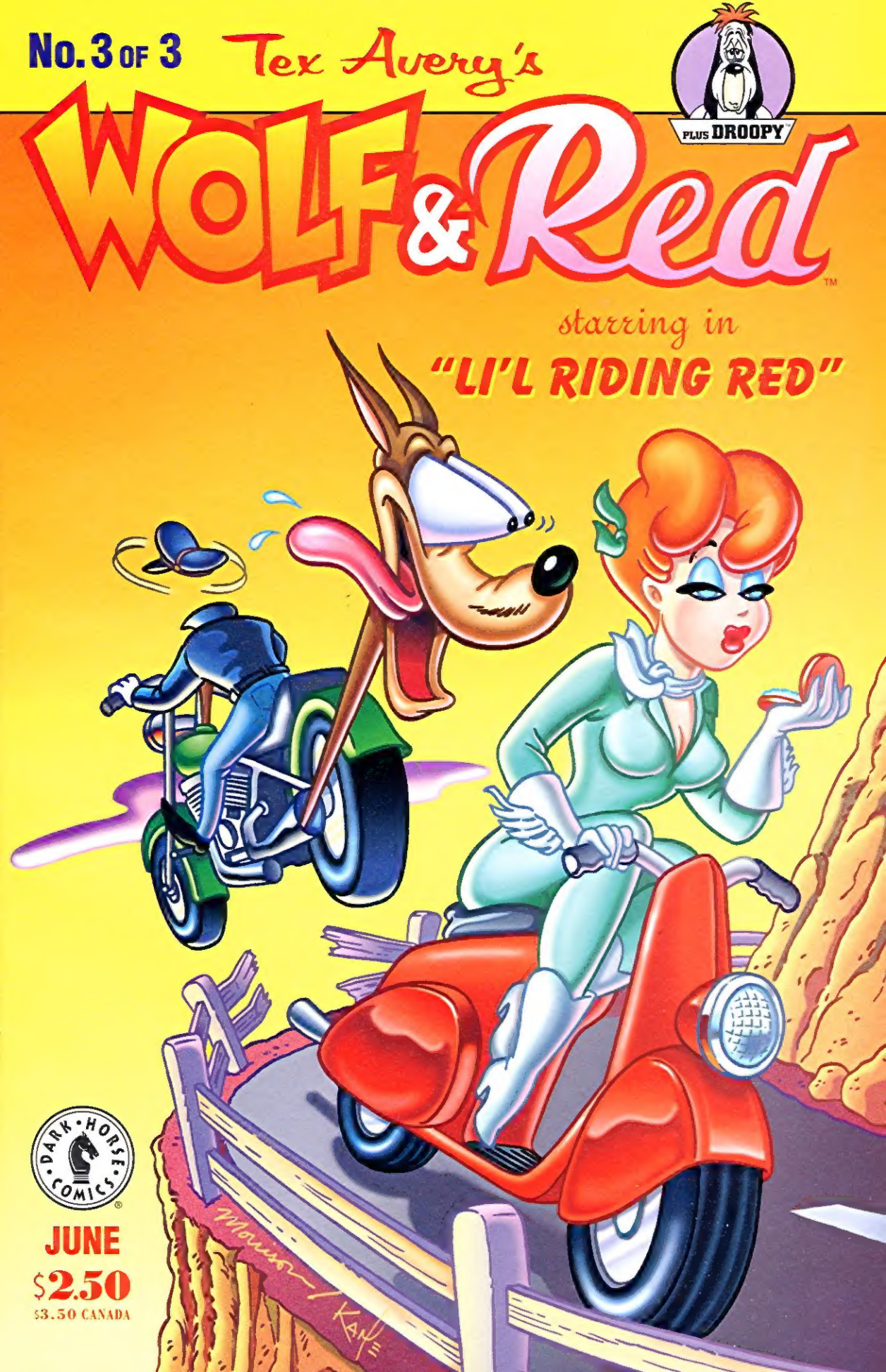
No. 3 of 3
Tex Avery's
WOLF & Red
PLUS DROOPY
starring in
"LI'L RIDING RED"
DARK HORSE COMICS
JUNE
$2.50
$3.50 CANADA

Tex Avery's

Wolf & Red™

starring in

"Li'l Riding Red"

Script by **Henry Gilroy**

Pencils & Inks by **Bill Morrison**

Letters by **Jim Massara**

Colors by **Laura Allred**

PLUS Tex Avery's **Droopy**™ in **"Pirates Ho"**

Script & Inks by **Brian Lemay** Pencils by **Greg Hyland** Letters by **Dave Lanphear** Colors by **Cary Porter**

Cover Art by **Bill Morrison & Nathan Kane**

Series edited by **Robert V. Conte** Series designed by **Cary Grazzini**

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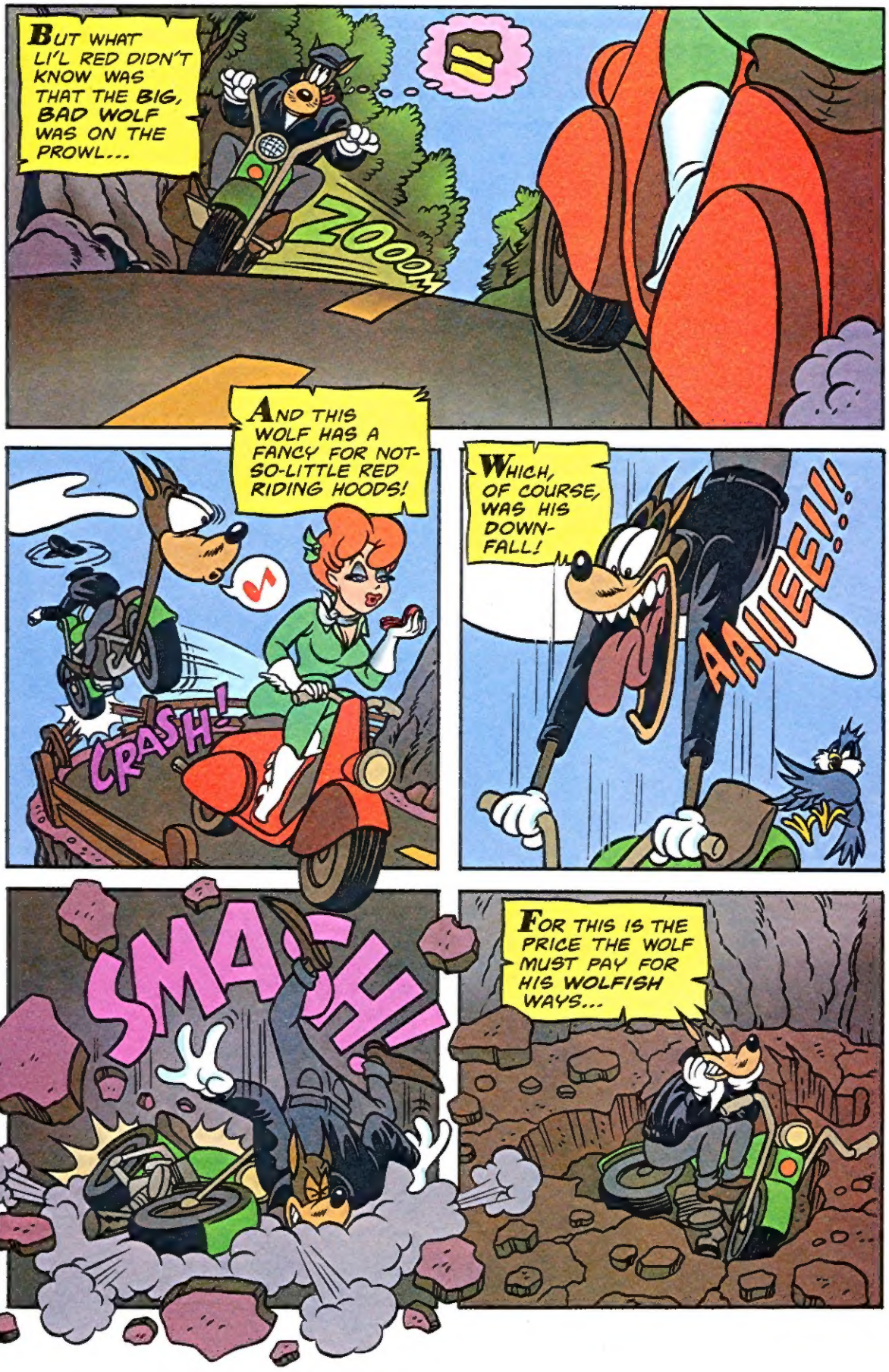
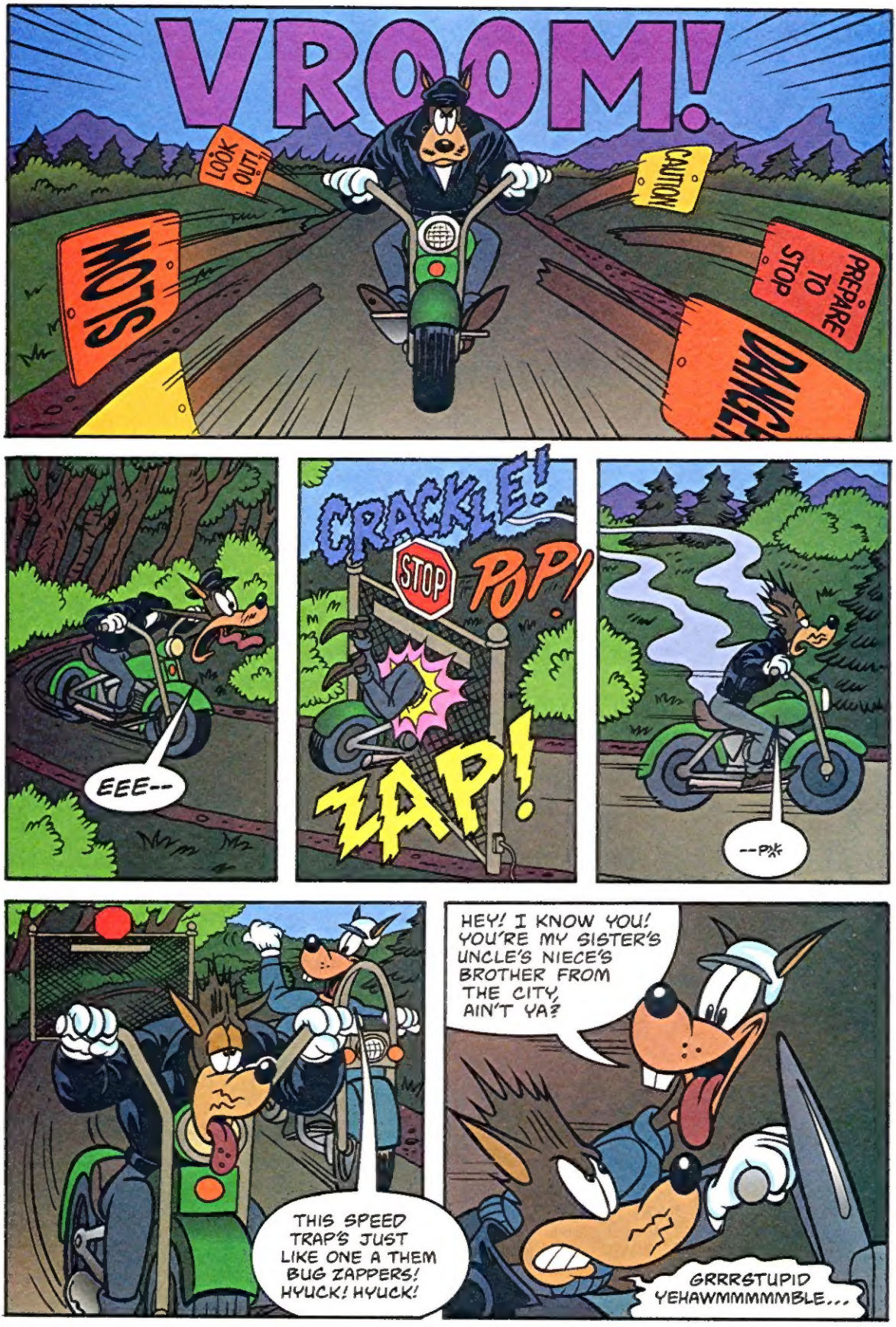
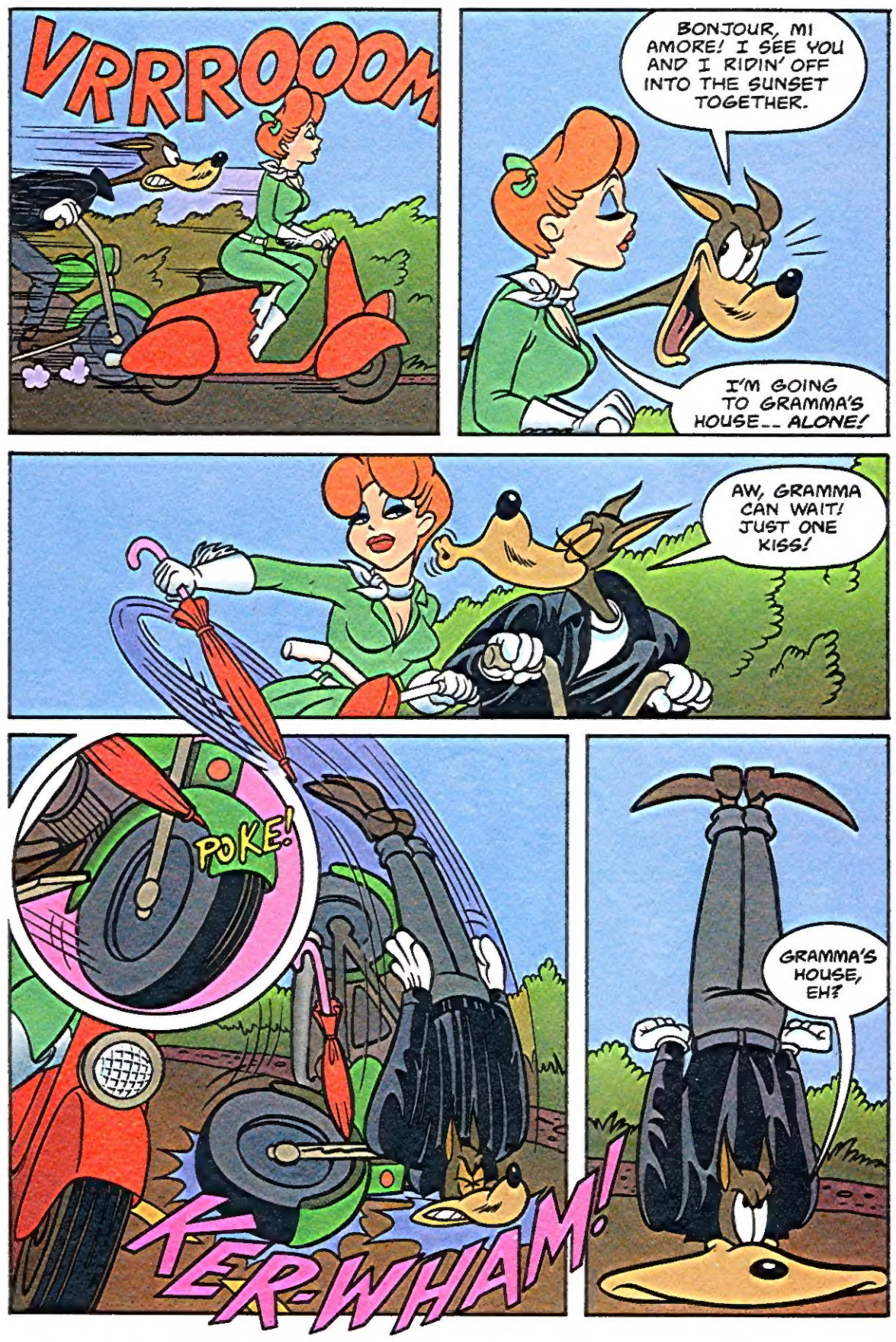
Li'l Riding Red
ONCE UPON A TIME, NOT-SO-LITTLE RED RIDING HOOD SET OUT FOR GRAMMA'S HOUSE...
HENRY GILROY-- SCRIPT
BILL MORRISON-- ART
JIM MASSARA--LETTERS / LAURA ALLRED--COLORS
ROBERT CONTE--EDITS


BUT WHAT LI'L RED DIDN'T KNOW WAS THAT THE BIG, BAD WOLF WAS ON THE PROWL...
ZOOOM
AND THIS WOLF HAS A FANCY FOR NOT-SO-LITTLE RED RIDING HOODS!
CRASH!
WHICH, OF COURSE, WAS HIS DOWN-FALL!
AAIIEE!!!
SMASH!
FOR THIS IS THE PRICE THE WOLF MUST PAY FOR HIS WOLFISH WAYS...

YES, SUCH IS THE FOLLY OF THE UNDISCIPLINED BEAST... FAR TOO DUMB TO SUCCEED IN HIS QUEST!
GAK!
DUMB, EH?
CHOMP
CENSORED
NOW FOR SOME DESSERT!


VROOM!
LOOK OUT!
CAUTION
SLOW
PREPARE TO STOP
EEE--
CRACKLE!
STOP
POP!
ZAP!
--PSK
THIS SPEED TRAP'S JUST LIKE ONE A THEM BUG ZAPPERS! HYUCK! HYUCK!
HEY! I KNOW YOU! YOU'RE MY SISTER'S UNCLE'S NIECE'S BROTHER FROM THE CITY, AIN'T YA?
GRRRSTUPID YEHAWMMMMMBLE...

SHUCKS, COUSIN! DON'TCHA KNOW HOW FAST Y'ALL WAS GOIN'?
THIS FAST, CUZ?
VRROOOM!
VAWOOSH!
HEH-HEH!
SCREEEEEECH!
HEY! COME BACK HERE!

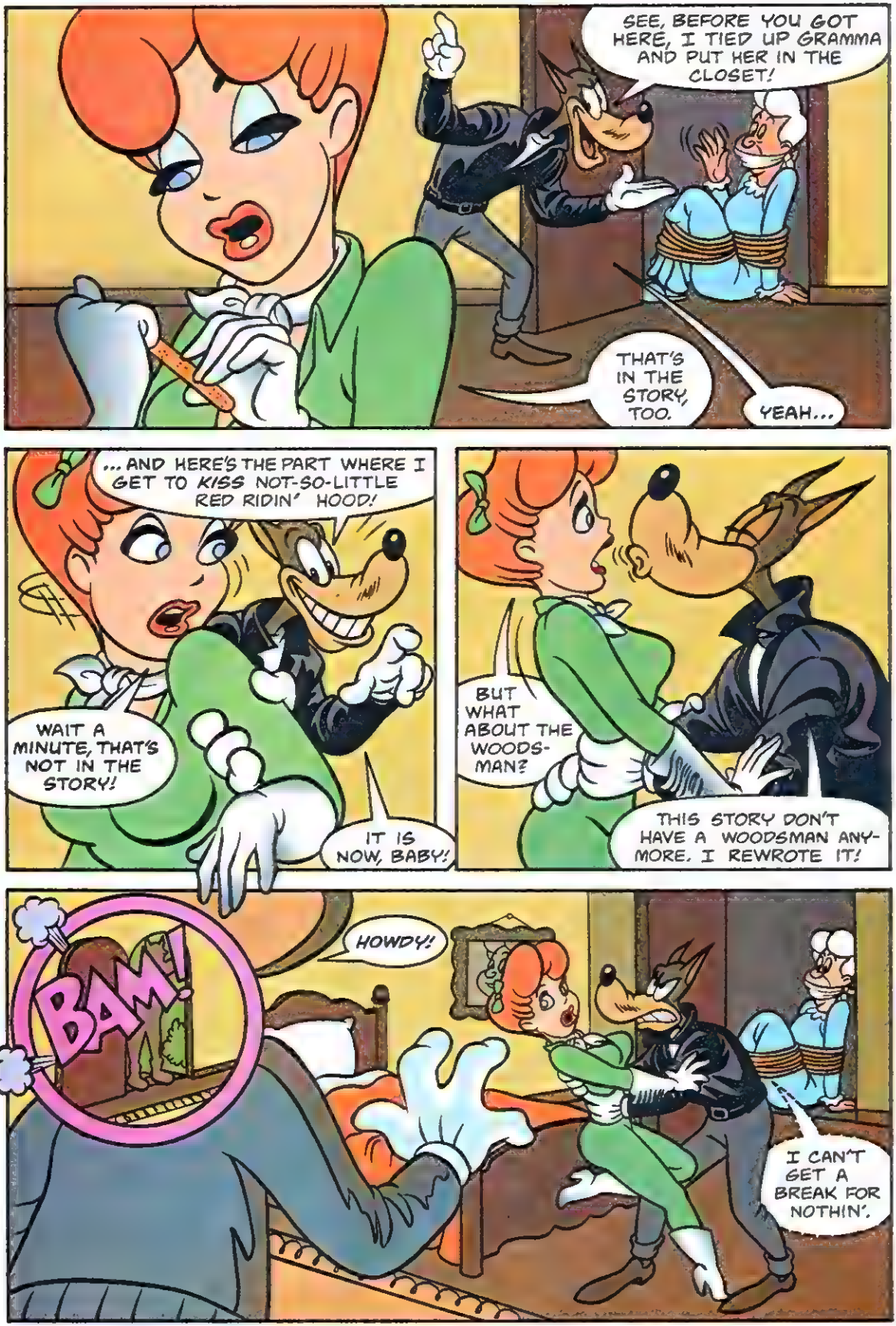

VRRROOOM
BONJOUR, MI AMORE! I SEE YOU AND I RIDIN' OFF INTO THE SUNSET TOGETHER.
I'M GOING TO GRAMMA'S HOUSE... ALONE!
AW, GRAMMA CAN WAIT! JUST ONE KISS!
POKE!
KER-WHAM!
GRAMMA'S HOUSE, EH?

WEEOOOOOO
SKURRH
PULL IT OVER!
SHEE--UCKS! DON'TCHA KNOW WHAT THE SPEED LIMIT IS 'ROUND THESE PARTS?
I'M SORRY, OFFICER, I DIDN'T MEAN TO GO SO ...FAST!

ARROOOOOO-EEEEEE!
CLANG
WHAT EVER CAN I DO TO MAKE UP FOR MY TRESPASS, SIR?
GUH!
SKLURTCH!
WELL THEN, OFFICER...
VRRUM 'RRUM
...I'LL BE ON MY WAY TO GRAMMA'S HOUSE. GOOD-BYE.
GUH!
VROOOSH!
HA-HA!
HEY! COME BACK HERE!

OH, GRAMMA?
IN HERE, LI'L RED!
HEY, GRAMMA, WHAT BIG EARS YOU HAVE!
UH, THE BETTER TO HEAR YOUR SCREAMS, I MEAN YOUR LOVELY VOICE, HONEY-CHILD.
BUT, GRAMMA, WHAT BIG EYES YOU HAVE!
HEE-HEE, THE BETTER TO SCOPE YOU OUT, UH, I MEAN, SEE HOW YOU'VE GROWN UP, SWEETIE!
GRAMMA, WHAT ABOUT THESE BIG, OL' NASTY, SHARP TEETH YOU HAVE?
THE BETTER TO MAUL THE FLESH OF LITTLE RED--UH, I MEAN TO GUM MY FOOD WITH, MY DEAR!

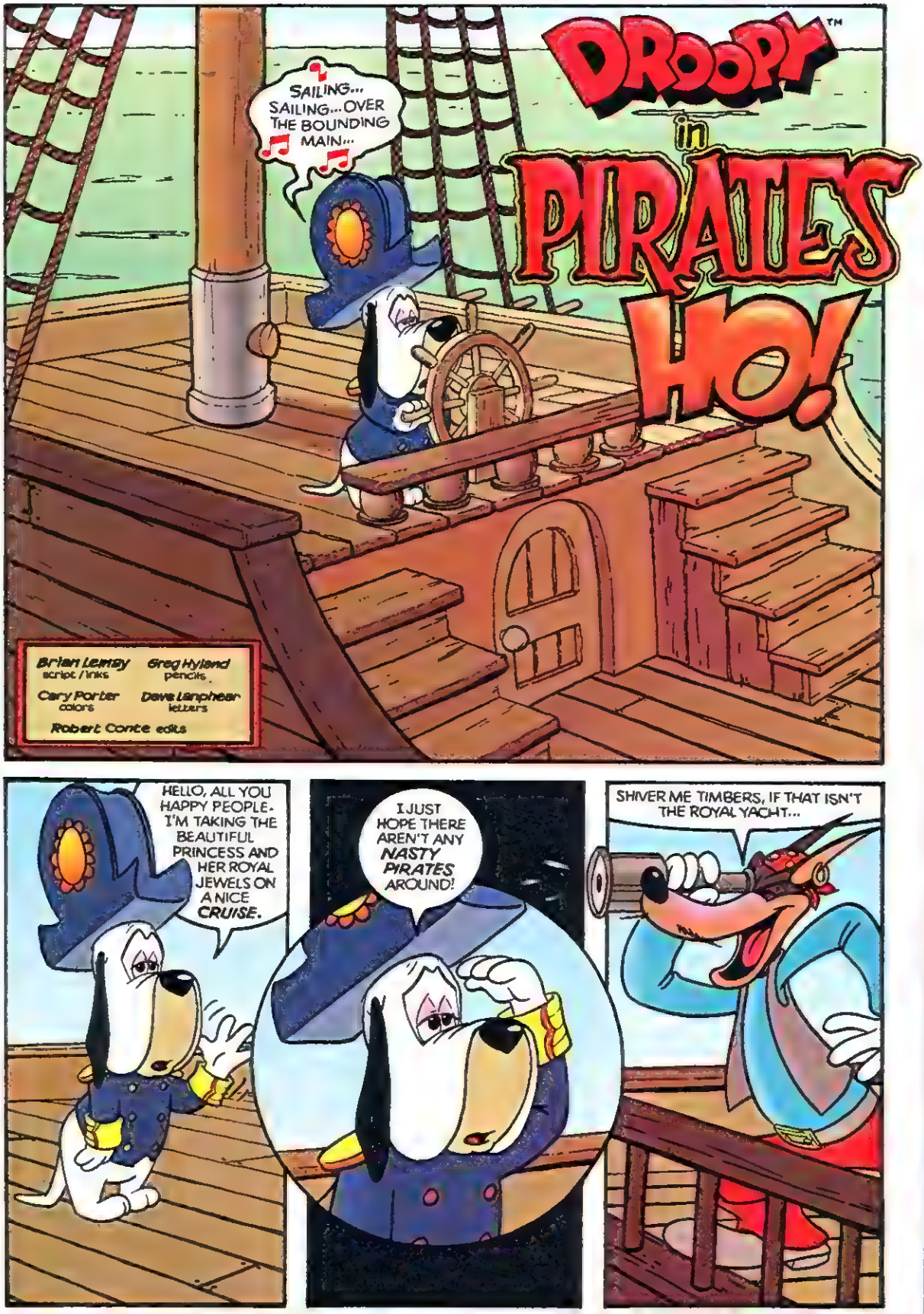
YOU'RE NOT GRAMMA! YOU'RE THE BIG, BAD WOLF! LIKE IN THE STORY!
JUST LIKE IN THE STORY, HONEY!


SEE, BEFORE YOU GOT HERE, I TIED UP GRAMMA AND PUT HER IN THE CLOSET!
THAT'S IN THE STORY, TOO.
YEAH...
...AND HERE'S THE PART WHERE I GET TO KISS NOT-SO-LITTLE RED RIDIN' HOOD!
WAIT A MINUTE, THAT'S NOT IN THE STORY!
IT IS NOW, BABY!
BUT WHAT ABOUT THE WOODS-MAN?
THIS STORY DON'T HAVE A WOODSMAN ANY-MORE. I REWROTE IT!
BAM!
HOWDY!
I CAN'T GET A BREAK FOR NOTHIN'.

I IS HERE TO SAVE THE DAY!
PLAYING THE PART OF THE WOODS-MAN IN TODAY'S PERFORMANCE WILL BE COUSIN WOLFIE.
I'LL GET YOU FOR THIS!
ALL RIGHT...
LET'S GET THIS OVER WITH.
OKEY-DOKEY, COUSIN! HYUCK! HYUCK!
BAM!
WACK!
THWAK!
EEK!
HUMPH!

STOP IT! YOU'RE CHAFING ME!
OOH, YOU CAD!
DON'T TOUCH ME THERE!
HEY! ENOUGH WITH THE BITIN'!
BAM!
WHAP!
OOF!
THIS ISN'T RIGHT!
IT AIN'T SO BAD!
OOH! THAT'S YOUR COLOR!
AW, SHADDUP! LET'S TRY THIS AGAIN!
WHERE ARE MY SOCKS?
EEE! GIMME MY UNDERWEAR! EEE!
CAREFUL, THAT'S LEATHER!
OOPS, SORRY! HYUCK!
SOCK!
ZONK!
I LOVE A MAN IN A UNIFORM!
DON'T YOU WORRY ABOUT THIS RASCAL NONE! HE'S ALL MINE! KISS!! KISS!!
HYUCK! HYUCK!
MMMMRRRPHH!!

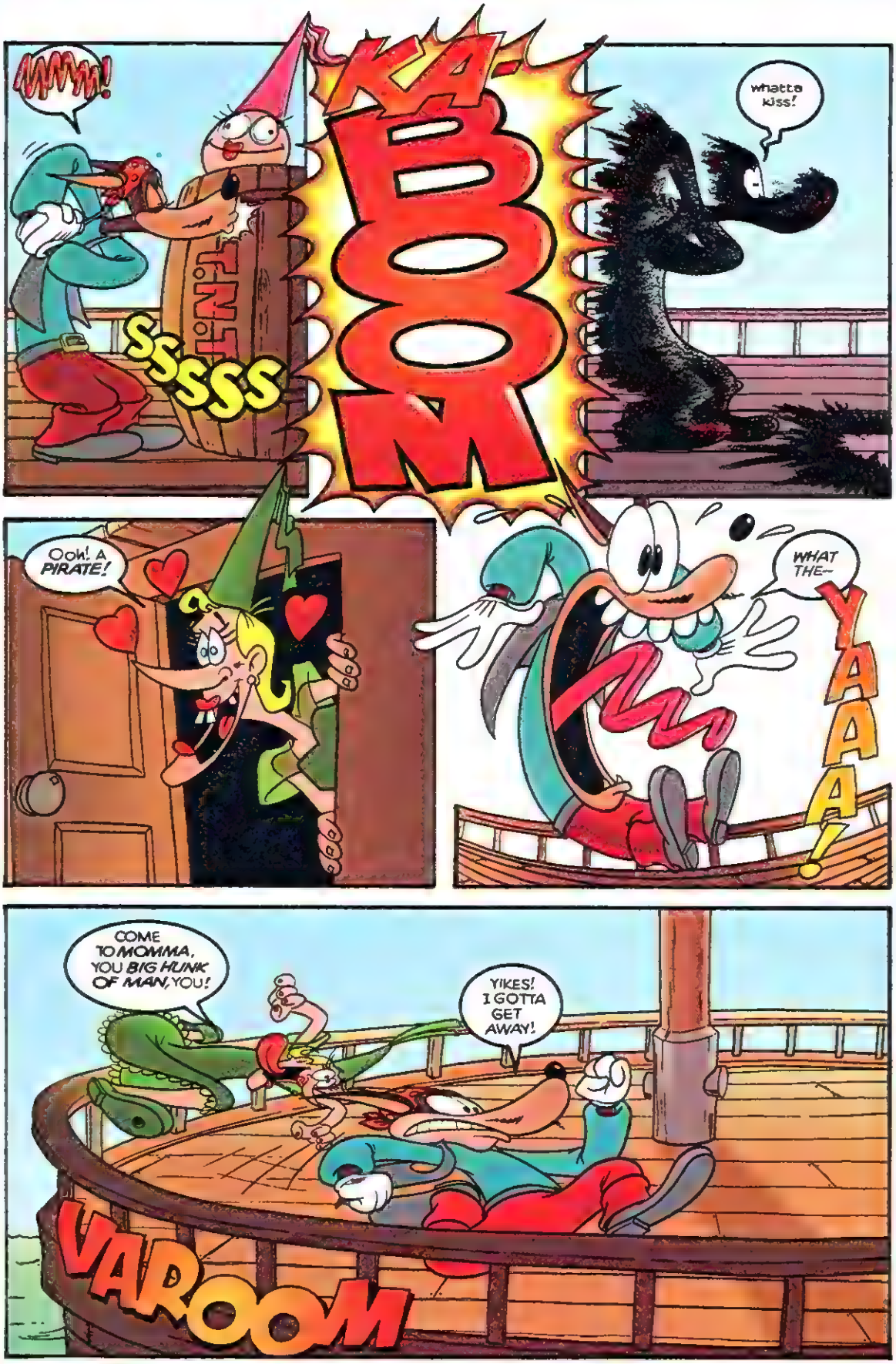
SMOOOCH
HEY! COME BACK HERE!
I AIN'T SO DUMB AFTER ALL! HEH-HEH!
YOU'RE TELLING ME!
The End


SAILING... SAILING... OVER THE BOUNDING MAIN...
DROOPY™
in
PIRATES
HO!
Brian Lemay
script / inks
Greg Hyland
pencils
Cary Porter
colors
Dave Lanphear
letters
Robert Conte
edits
HELLO, ALL YOU HAPPY PEOPLE. I'M TAKING THE BEAUTIFUL PRINCESS AND HER ROYAL JEWELS ON A NICE CRUISE.
I JUST HOPE THERE AREN'T ANY NASTY PIRATES AROUND!
SHIVER ME TIMBERS, IF THAT ISN'T THE ROYAL YACHT...

...JUST RIPE FOR PLUNDER!
WHERE'S THE LOOT?
OOH, YOU MEAN, OLD PIRATE! GET OFF MY SHIP.
Huh?
DOING
BOING
WELL, WELL! WHAT DO WE HAVE HERE? A LITTLE SCALAWAG!
JUST SIT RIGHT HERE, BUB...
T.N.T.
...YOU'LL GET A BLAST OUT OF THIS, HEH-HEH.

AND NOW FOR THE CROWN JEWELS!
EEEP!
HOMINA! HOMINA!
THIS LOOT SHOULD ADD NICELY TO MY COL-LECTION!
BOING
HELLO THERE BEAUTIFUL!

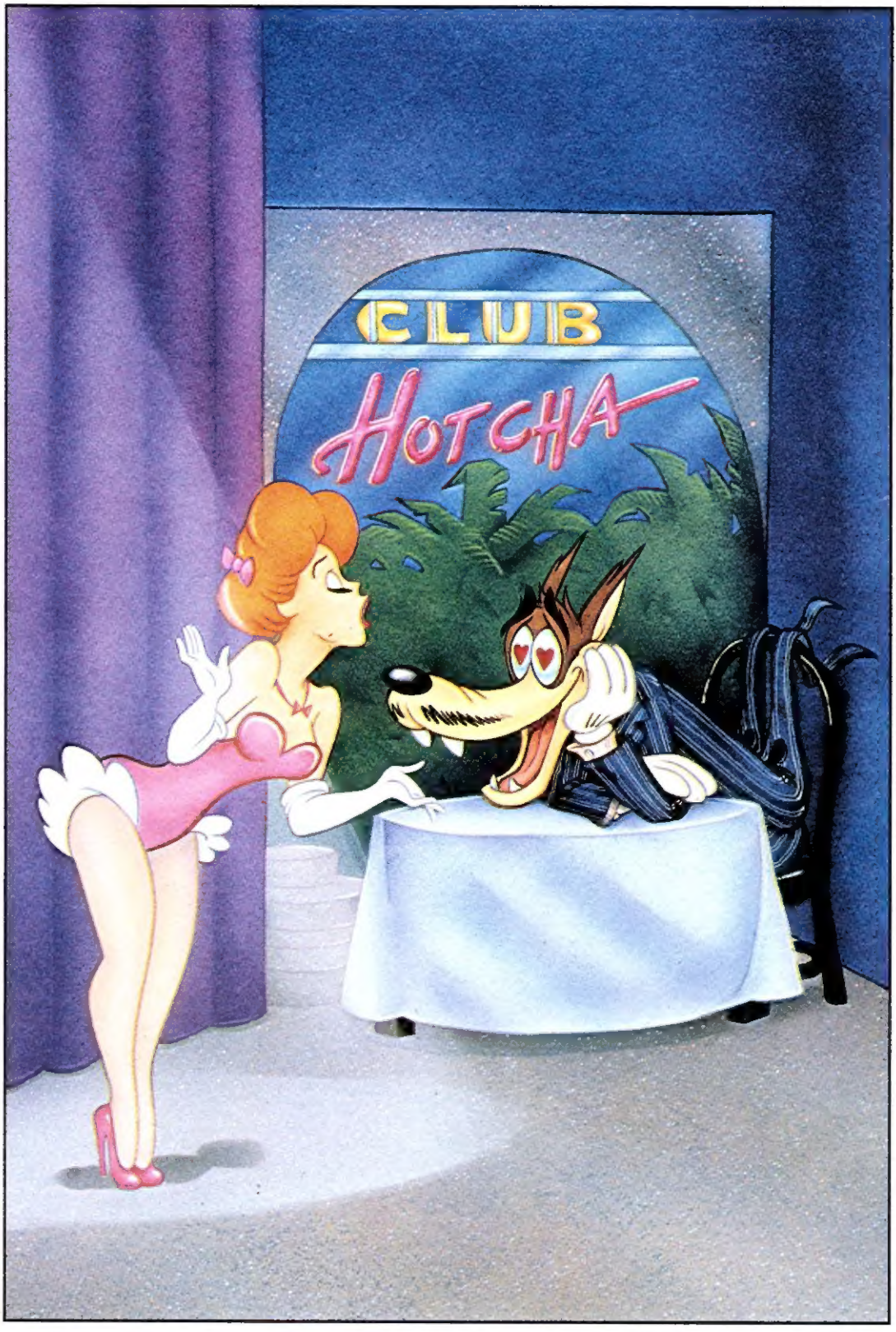
HUBBA-HUBBA.
C'MERE, BABE--AND GIVE ME A KISS!
STAY AWAY, YOU... WOLF!
EXCUSE ME, Mr. PIRATE, BUT YOU'RE STILL ON MY SHIP.
Huh? YOU AGAIN?
DOINK DOINK
EXCUSE ME A MOMENT, GORGEOUS.
DOINK DOINK
WIND WIND
AND NOW FOR THAT BIG KISS!
WHIRR
WHIRR
HEH-HEH-HEH!


!!!!!
SSSSS
TNT
KA-BOOM
whatta kiss!
Ooh! A PIRATE!
WHAT THE--
YAAAA!
COME TO MOMMA, YOU BIG HUNK OF MAN, YOU!
YIKES! I GOTTA GET AWAY!
VAROOM

HUFF-PUFF! I THINK I LOST HER! PANT!
HUH?
KISS ME, HANDSOME!
EEEP!
THAT UGLY BROAD WON'T BE ABLE TO FOLLOW ME UP HERE!
=WHEW!= WHATTA BEAST!
HOMELY, ISN'T SHE?

EE-YOW!
THIS GUY JUST WON'T LET UP!
OH, NOOOO!
COME TO ME, LOVER-BOY!
SCREECH
THAT'S IT! FORGET THE TREASURE! I'M OUTTA HERE!
GULP
MMM!

EEYOW
HEY, YOU CAN'T GET AWAY FROM ME THAT EASILY...
...I'M COMIN' AFTER YOU, ROMEO!
RRROOWW
EEEE!
YOO-HOO! Mr. PIRATE! WAIT FOR ME!
AHHHHHHHHH!
MY HERO!
YOU KNOW WHAT? I'M HAPPY.
end



WOLF & Red

BONUS PINUP

Art courtesy Turner Entertainment Co.

FINISH LINE

I read comic books. If you're reading this, the likelihood is that you do, too. Chances are probably also good that *not* many of us are what "industry experts" consider stereotypical comic-book readers — what most non-comic-book readers picture as male adolescents with no interest in anything other than the latest four-color exploits of the current fan-fave brawny/buxom, buff, bronzed, and brainless superhero. Unfortunately, that's the image of comic-book readers that has most successfully filtered out of our insular little community. That's why friends and family might openly snicker when you tell them you *work* in the comic-book industry, let alone *read* the darn things. That's why comic-book specialty shops are often viewed as nothing more than outdated analogues to video arcades, good for nothing more than perhaps keeping the kids off the streets after school — or, worse, prurient dens of iniquity.

I read comic books. I even read intelligently written superhero comic books. So do you, probably. I know a lot of people who *don't* — or at least haven't since they were thirteen years old. I bet you know them, too. And I bet they'd probably enjoy quite a few of the comic books being published now — if they could just get over the stigma of comic-book readers that our culture has for some unfathomable reason nurtured over the past fifty years.

If your father could buy a *Star Wars* or *Tarzan* comic in Waldenbooks, along with the latest Tom Clancy thriller and issue of *Popular Mechanics*, would he? If your sister could buy an issue of *Sin City* or *Madman Comics* in Tower Records, along with the current CDs from Salt-n-Pepa and Green Day, would she? If your mother could pick up an issue of *The Legend of Mother Sarah* or *Oh My Goddess!* at the check-out stand, along with *TV Guide* and the *Weekly World News*, would she? And if not, why not? These are the sorts of questions that Dark Horse and most of the other publishers in the comic-book biz are asking themselves right now. There've been enough drastic changes in the industry lately that we *need* to ask these sorts of questions. We honestly believe that the books we publish deserve to reach a much wider audience than the one that's faithfully been visiting local comics stores since the advent of the direct market.

As the comic-book industry struggles through massive changes in its own publishing and distribution structure, and works to encourage public perception of it as a valid form of mass entertainment, Dark Horse would like to stand forward as a catalyst to help facilitate those changes. The best way to do that is to continue to publish the widest diversity of comics available — superheroes and everything else. And, yes, no matter how many industry professionals still want to think of comics as simply an art form, we *are* an industry. As such, shouldn't we be trying to get as many people as possible to read our comics?

— Bob Cooper, editor

JUNE CHECKLIST

SHIPPING JUNE 6

- ❑ EDGAR RICE BURROUGHS' TARZAN: A TALE OF MUGAMBI
- ❑ GHOST IN THE SHELL #4
- ❑ STAR WARS: DROIDS (TRADE PAPERBACK COLLECTION)
- ❑ STAR WARS: RIVER OF CHAOS #1
- ❑ WOLF & RED #3
- ❑ X #15

SHIPPING JUNE 13

- ❑ AGENTS OF LAW #4
- ❑ ALIENS VS. PREDATOR: WAR #2
- ❑ COLORS IN BLACK #4
- ❑ DARK HORSE INSIDER #43
- ❑ DARK HORSE PRESENTS #98
- ❑ GHOST #3
- ❑ GUNSMITH CATS #2
- ❑ STAR WARS: DROIDS VOL. 2 #3
- ❑ VIRUS (TRADE PAPERBACK COLLECTION)

SHIPPING JUNE 20

- ❑ GRENDEL TALES: DEVIL'S CHOICES #4
- ❑ INDIANA JONES AND THE SPEAR OF DESTINY #3
- ❑ INSTANT PIANO #4
- ❑ SPECIES #1
- ❑ STAR WARS: JABBA THE HUTT — THE HUNGER OF PRINCESS NAMPI
- ❑ SUPERMAN VS. ALIENS #2
- ❑ TRIPLE•X #7

SHIPPING JUNE 27

- ❑ GODZILLA #1
- ❑ HARLAN ELLISON'S DREAM CORRIDOR #4
- ❑ THE LEGEND OF MOTHER SARAH #3
- ❑ THE MASK #5
- ❑ NEXUS: THE WAGES OF SIN #4
- ❑ OH MY GODDESS! PART 2 #5
- ❑ THE SHADOW: HELL'S HEAT WAVE #3

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